1:Stanford U. S-4. 5 1956 AF12 North China AF12

101 Region, Liaoning Province, and Hopei Province was passed during the closing sessions of the People's Congress in Peking toward the end of July, 1955. The references to North China in this chapter, however, are based on the 1954 information because the details of the latest change are still unavailable.[2/]

## TOPOGRAPHY

133 This region is composed of an impressive tableland in the west and a huge alluvial plain in the east. The difference in elevation between the two halves amounts to about 2,000 meters (6,500 ft.).

1. Mountains: The mountains on the northern border of this region are an extension of the great Yin Shan Range that forms a natural line of demarcation which used to separate the Chinese from the Mongols. These mountains are, from west to east, the Ta-hai-t'o, the Chün-tu, and the Yen-shan, each about 1,000 meters (3,280 ft.) in height and all having steep southern approaches. Rising an average of 2,000 meters (6,560 ft.) in the middle and extending throughout the region is the T'ai-hang Range which marks the end of the 133 Northwest China highland. At the northern tip of
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2/ For details of political subdivisions as of 1954, see the chapter on Structure of Government.

this range stand two noted summits, the Heng-shan, traditionally known as Pei-yüeh (one of the five sacred mountains), and the Wu-t'ai-shan, or Five-Table Mountain, so-called because of its summit having five flat peaks. The historic religious buildings on the Wu-t'ai-shan have been destinations of uninterrupted Buddhistic pilgrimage through the centuries. These two mountains measure 2, 200 meters (7, 216 ft.) in height respectively. To the west of the T'ai-hang in the southern half of Shansi Province is Huo-shan Mountain (2, 200 m. or 7, 216 ft.). To the northwest rises the Yün-chung Range. The Lü-liang Range, with peaks of 2, 000 to 2, 500 (6, 580-8, 200 ft.) lies along the western border of the region.

The entire province of Shansi is a plateau with an average elevation of 1, 000 meters (3, 280 ft.). To the people on the Hopei plain, the T'ai-hang Mountains are towering escarpments; but to dwellers on the Shansi Plateau, the same mountains seem relatively small.

Of course, there are also scattered lower gullies and basins in Shansi Province, and these are generally found along the rivers that have gnawed their way through the mountains to spill off the tableland.

2. Rivers:[3] In the northeastern corner of the region is the Lwan (Luan) River. It flows out

[3] Ch'en Shih-chien, Chung-kuo Ti Ho-liu [ The Rivers of China], Peking, San-lien ch'u-pan-she, 1950, p. 32.

2:Gamble S-5 (1926-1933) 1954 AF12 North China AF12

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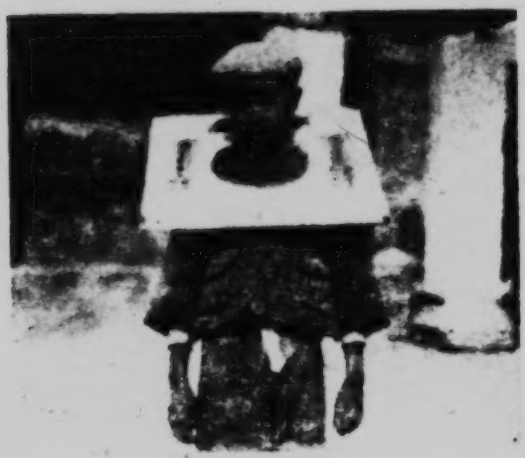

PAPER AND KAOLIANG CANGUE

Worn on 1st of 10th moon to remind worshipers of Ch'eng Huang and protect them from evil.

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SHRINE ERECTED TO SPIRIT OF OLD TREE

[p. 4 (p)]

3 Chao E-5 (1939-1941)1948 AF12 North China AF12



hold gods, the kitchen god is the most popular. Every family has it and every family worships it at certain days of the year. On the twenty-third of the last moon of the lunar calendar, the family has to make presents to the kitchen god so that he may make a good report to the supreme god in heaven.

The most popular magico-religious ritual in P'ing-chiao-tsun according to one of our religious investigations is the one performed to the "four sacred families" or the spirits of weasels 黃鼠狼, foxes 狐狸, snakes 蛇 and hedgehogs 刺猬. A small house of two to three feet high, three to four feet long and one to two feet wide in the neighborhood of a family residence is built for the spirits of these four animals.

These spirits, evil and good, are believed to wander in the village. They cannot be hurt or disturbed. Sometimes one or several of these spirits may be in possession of a person, usually a woman. The spirits can speak through the mouth of the individual in their possession. Under such circumstances, a house may be built to please these spirits. Sometimes, these spirits may require the service of the individual in their possession to be their permanent intermediary and such an individual may cure illness in the name of one or several of these spirits.[18]

From all we know, religious worship is a family matter. Under certain circumstances such as birth, marriage and death, relatives and friends may participate in the performance. Thus the comfort that one receives from magico-religious performance is not only psychological but social. When one is in a state of emotional unbalance in a life crisis, he has his friends and relatives to pray with him and for him. The fellowship as well as the worship thus render him a moral assistance to raise him to victory out of desperation and death.

## Change and Continuity

P'ing-chiao-tsun folks feel the pressure from outside to change, but they appreciate conservatism more than novelty. They look backward more than forward. If continuity and creativity are the two aspects of the process of culture, the first is more obvious in P'ing-chiao-tsun than the second. The social structure has been stationary

18 A paper on the "four sacred families" is in preparation.

4: Burgess E-4, 5 (1926-1927) 1928 AF12 North China AF12



side is lacquered in red. Frequently designs of flowers or landscapes are added in gold or silver color. The boxes have the usual strong brass handles and locks. 467* 282

Masons—*Wa Tzo* (*Lu Pan Sheng Hui*) (Tile Workers or the Sacred Society of Lu Pan [1]). 467* 333

Tile and brick layers who work with mortar, plaster or cement.

Mat Tent Builders—*Peng Hang* (Mat Tent Guild). 467* 285

A more expensive type of temporary covering for weddings and funerals than the cloth tents made by the awning makers is the temporary structure made of wooden poles tied together with rope and covered with ordinary Chinese matting. These structures are used not only for the ceremonies mentioned, but also for markets, stores, skating rinks, theatrical performances, and to keep the heat of the sun from courtyards of Chinese residences. The mats are made of reeds but are not manufactured in the stores.

Painters—*Yu Hang* (Paint Guild). 467* 338

This group includes both the ordinary house painters and those who do rough decorative work with oil paints.

Paper Hangers—*Ming Yi Piao Hu Hang Hui* (The Spirit World Clothes and Paper Pasters Guild Association).

The principal occupation of the members of this guild is similar to that of the ordinary paper hangers in the West. They, however, not only paste the paper on walls and ceilings, but also on the windows. Before the introduction of glass from the West in comparatively recent times, paper was used instead of window glass. In addition, these workers manufacture the various 467* [338] 778

[1] *Cf.* p. 100.

4: Burgess E-4,5 (1926-1927) 1928 AF12 North China AF12



*467 778

effigies and other paper models used in connection with funerals. These include paper figures representing servants, mule carts and mules, horses, silver taels and coins. During the funeral procession these figures are burned, the current belief being that in this way comforts are assured for the departed.

*467 295

Shoe Fasteners—*Feng Shang Hsüeh Hsieh Hang* or *Shuang Hsien Hang* (Sewers of Boots and Shoes Guild or Double Thread Guild).

The work of these guildsmen is one of the processes in making Chinese shoes or boots. Members of another guild make the cloth soles of shoes; another guild is primarily responsible for assembling the different parts of the shoe into the finished product; and still another, for repairing shoes. The members of this guild sew the top of the Chinese shoe to the sole and sew across the front of the shoe. This work is for the most part done in their own little shops, but sometimes members of the guild may be found in the ordinary shoemaker's shop, employed to do this specialized work.

*467 283

Silk Thread Makers—*Ssü Hsien Hang* (Silk Thread Guild). Members of this guild may be seen working in the open spaces near the moat south of the Manchu City in Peking. Two racks composed of two uprights and a long cross piece about six feet from the ground are built from forty to fifty yards apart. While one of the workers strings the silk thread from one rack to the other and back again, another pushes back and forth a substantial piece of wood which twists the fastening to which the thread is connected. Heavy silk thread or silk yarn is made in this manner. Members are engaged exclusively in spinning silk thread or yarn.

4: Burgess E-4.5 (1926-1927) 1928 AF12 North China AF12



(3) Religion has also been conceived as an aid in survival in time of group crises [1] and as a means of obtaining control of supernatural forces which aid in securing whatever is most coveted by the group.[2] It may be that in the religious worship there is this element both of dependence upon and of desire to attain control of the power or potentialities associated with the master or founder of the guild. It is supposed that a proper adjustment to him attained by following traditionally accepted forms of worship will secure the desired economic success or skill in craftsmanship.

(4) Closely associated with this view is the conception of magic and special potency immediately issuing from the photograph or effigy of the guild founder. In describing attendance at one of the guild meetings, an eye-witness said that there was great rivalry among a group of craftsmen for a place in the row immediately in front of the effigy of Lu Pan. When asked to explain this desire for proximity to the master, Mr. Chang, our investigator, said, "This is very natural. Those behind in a group, when they worship, are worshiping the backs of the others rather than the master's effigy." It is possible that this mystical element in the belief in the securing of special blessing or power from the god may also be a factor.

(5) There is little evidence that fear of the guild master has very much to do with the worship. However, the offender of guild rules is summoned before the guild master. Presumably he feels guilty, not only in the sight of his fellow guildsmen but also in the sight of the guild god.

(6) Dr. Goldenweiser, in his interesting treatment of totemism,[3] states that the essential factor in totemistic prac-

[1] R. R. Marrett, *Anthropology* (New York, 1912).

[2] W. K. Wright, *A Student's Philosophy of Religion* (New York, 1922).

[3] A. Goldenweiser, *Early Civilization* (New York, 1922), pp. 288-90.